Notebook of Sketches and Rough Drafts by Eric Satie (Aldo Ciccolini, pianist; WNCN)

Sketches and rough drafts and are these sketches and rough drafts completed works are they completed works which Satie has entitled Notebook of Sketches and Rough Drafts or are they works in progress which have been published posthumously if they are works in progress which have been published posthumously the publisher in question has committed posthumous aesthetic rape flower buds pulled open. The revisions have the revisions been completed by the author and if they have that which appears from the title to be a work in progress is in truth a completed work en forme d'esquisse Pièces en forme de poire a parade and that which appears to be incomplete is complete. Simplicity and ". . . I explained to Debussy that I was in no way anti-Wagnerian but that we should have a music of our own--if possible, without any sauerkraut. Why could we not use the means that Claude Monet, Cézanne, Toulouse-Lautrec, and others had made known? Why could we not transpose those means to music? Nothing simpler" said Satie around 1890 simplicity and "My intention was to purify music from all the abuses which have crept into Italian opera through the vanity of singers and the excessive compliance of the composers and have made the most splendid and beautiful of all arts the most ridiculous and boring. I tried therefore to bring musicians back to their real task of serving the poetry, by intensifying the expression of emotion and the appeal of every situation, without interrupting the plot or weakening it by unnecessary ornamentation" said Gluck in 1767 in the Preface to Alceste. Naturalness, simplicity, directness and if possible, without any pasta Hear me, ye Stygian Gods why not Divinitiés du Styx, divinitiés du Styx, Ministères de la mort why. Sketches and rough drafts and if Notebook of Sketches and Rough Drafts is a completed work the spectator is asked explicitly certainly explicitly to consider the process of revision purification revision certainly explicitly through which that which is subjective becomes objective that is to say the process whereby that which exists for the artist qua artist is resolved into a form which makes it accessible for the artist qua spectator and by extension for others hoc opus, hic labor est yes explicitly and the spectator is always asked implicitly always to consider the process of revision and sometimes he is asked explicitly yes he is.

(L'Aire: 12-26-75)